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ABSTRACT

A course in introduction to music emphasizing modes and forms is presented. The approach used is a laboratory approach in which pupils will develop skill in playing wood-wind instruments, sing, listen to, read and compose music with emphasis on identification of elementary concepts of mode and form. Course objectives include: (1) pupil will select the title of a familiar melody heard from a list provided; (2) The student will identify the performing medium by ear from various choices; (3) Given a staff notated example, the pupil will indicate any pitch discrepancies in an example heard; (4) The pupil will properly assemble a wood-wind instrument of his choice, including preparation and adjustment of reed, if any; (5) The pupil will play from memory a chromatic scale for a range of two octaves; and (6) The pupil will play with characteristic timbre at a speed of at least two tones per second, scales of one octave, articulation to be determined by instructor. Course content focuses on development of performance skills. (Author/CK)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

Music: INSTRUMENTAL TECHNIQUES, WOODWINDS 5642.32
5643.32

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TE 499 781

INSTRUMENTAL TECHNIQUES, WOODWINDS

COURSE NUMBER: 5642.32

5643.32

MUSIC

Written by Melvin Baker

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

TE 499 781

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Miami, Florida 33132

Published by the Dade County School Board

I. COURSE TITLE

Instrumental Techniques, Woodwinds

II. COURSE NUMBER

5642.32 and 5643.32

III. COURSE DESCRIPTION

An introduction to music emphasizing modes and forms. A laboratory approach in which pupils will develop skill in playing woodwind instruments, sing, listen to, read and compose music with emphasis on identification of elementary concepts of mode and form.

IV. COURSE ENROLLMENT GUIDELINES

Pupil may have developed skills needed for specific courses prior to entering a middle, junior, or senior high school. If so, he should be placed in courses appropriate to his development. Consideration needs to be given to pupil's knowledge, performance skills, and motivation for study in determining appropriate placement for instruction.

Pupil will have displayed proficiency in level two music objectives prior to enrollment in this course.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

1. Pupil will select the title of a familiar melody heard from a list provided.

2. The pupil will identify the performing medium by ear from the following choices: violin, clarinet, piano, trumpet, flute, cello, trombone, recorder, oboe, saxophone, French horn, English horn, and bassoon.
3. Given a staff notated example, the pupil will indicate any pitch discrepancies in an example heard.
4. Given a staff containing a clef sign, meter signature, bar lines and the initial note, the pupil will complete the notation for pitch and duration from melodic dictation.
5. Given a staff-notated example, the pupil will indicate any rhythmic discrepancies in an example heard.
6. Given several samples of staff notation, the pupil will select the one matching an example heard.
7. The pupil will determine by ear an example as to major, minor, or chromatic mode.
8. The pupil will determine whether an example contains a complete cadence, an incomplete cadence, or no cadence.
9. Given a staff notated example, the pupil will indicate any pitch discrepancies in an example heard.
10. Given a familiar melody in staff-notation without a key signature and aided by hearing a performance of the melody exactly as notated, the student will select the needed key signature from a group provided.
11. After hearing a melody performed, the pupil will select from a group provided the proper sequence of letters to describe the form of the melody.

12. Given a staff-notated example, the pupil will select from a group provided, the proper sequence of letters to describe the form of the melody.

13. Given a familiar melody in staff-notation, the pupil will select the title from the list provided.

B. Performance

1. The pupil will properly assemble and disassemble a woodwind instrument of his choice, including preparation and adjustment of reed, if any.

2. The pupil will play from memory a chromatic scale for a range of two octaves, with characteristic timbre, at a speed of at least two tones per second.

3. The pupil will play from memory, the following major scales: C, F, B^b, E^b, G, D, A.
The pupil will play with characteristic timbre at a speed of at least two tones per second, scales of one octave, articulation to be determined by instructor. (include minor scales: a, d, f, e, b^b)

4. The pupil will perform from music simple melodies employing whole, half, quarter, and eighth note values, in time signatures of 4/4, 3/4, 2/4, 4/8, 6/8 and in any of at least three different key signatures.

5. The pupil will prepare a solo, non-memorized, from a selected list of Grade Two Level.

6. The pupil will perform with a trio or quartet. Music must be performed from a pre-selected list of Grade Two Level.

VI. COURSE CONTENT

A. Development of Performance Skills

(These will receive heavy concentration at first to build range and control sufficient to do other sections, then continue to develop concurrently with musical concept development.)

1. Review of staff notation reading skills
2. Logistics

   Assembly of instrument

   Care of instrument daily, monthly
3. Tone

   Production

   Embouchure

   Breath control
4. Pitch

   Fingerings

   Tuning of instrument

   Further embouchure and breath control development
5. Articulation

   Slurring

   Staccato

   Marcato

   Legato
6. Find missing key signatures

   The pupil will develop awareness of the function of the key signature and skills in notating and playing to

achieve effects.

7. Major Scales

   The pupil will develop skill in notating, hearing and performing major scale patterns.

8. Minor Scales

   The pupil will develop skill in notating, hearing, and performing natural minor scales. The concept of major and minor relationships will be stressed.

9. Chromatic Scale

   The pupil will develop skill in performing, notating and hearing passages and scales.

10. Pentatonic Mode

    The pupil will be acquainted with the concept of pentatonic mode and its use in selected melodies.

11. Forms

    Concurring with other sections, identify two and three-part forms in appropriate melodies.

VII. COURSE PROCEDURES, STRATEGIES, AND SUGGESTED LEARNING ACTIVITIES

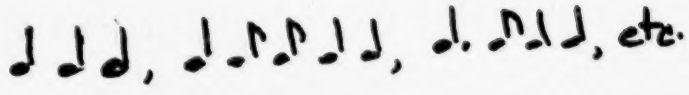
The following outline provides a suggested pattern in the use of suggested resources for the establishment of the pupils instrumental development. (It is recommended that this course be considered as a two Quinmester course.)

A. Group Development

   Through a combination of methods, the beginning student will be taught the initial objectives as stated in Section VI.

1. Belwin Band Builder, Part I
2. Belwin Elementary Band Method
3. Belwin First Division Band Method, Part I
4. Easy Steps to Band
5. Note Spellers for All Instruments

B. Introduction of Rhythms

1. Give rhythmic dictation
   a. Teacher claps rhythm 
   b. Pupils clap same rhythm
   c. Pupils write same rhythm
2. Visual recognition of basic metric patterns
   a. Groups of twos and threes
   b. Duple or triple meter
3. Aural recognition of rhythmic motives in current repertoire

C. Ear training

1. Recognize aurally
   a. Major triad intervals
   b. Minor triad scale patterns
   c. Major and minor mode
2. Sing what you hear
3. Write what you hear

D. Individual Development

To provide additional training for the individual pupil. Section IX lists resources valuable to the pupils' development.

E. Listening Development

Recordings as listed in sections VIII and IX are valuable aids to pupil's realization of the potential of his instrument.

F. Solo and Ensemble Development

Pupils will be assigned solos and ensembles according to ability grouping. Music is to be selected from acceptable graded music lists.

VIII. RESOURCES FOR PUPILS

Class Methods

Belwin Band Builder, Part I - Belwin

Belwin Elementary Band Method - Belwin

Belwin First Division Band Method, Part I - Belwin

Easy Steps to Band - Mills

Note Spellers for all instruments - Belwin

Individual Books and Methods

Clarinet

Universal Fundamental Method - Universal

Belwin Clarinet Method - Belwin

Rubank Elementary Method - Rubank

Bassoon

Elementary Method for Bassoon - Skornicka-Rubank

Elementary Method for Bassoon - Buck-Neil A. Kjos

A Tune a Day for Bassoon - Herfurth-Stuart

Oboe

Rubank Elementary Method - Hovey-Rubank

Basic Method for the Oboe - Carey-Carl Fischer

Gekeler Method, Book I - Belwin

Flute

Rubank Elementary Method - Peterson-Rubank

Universal Fundamental Method - Universal

A Tune a Day for Flutes (in two volumes) - Herfurth-Stuart, Boston Music Company

Eck Method for Flute, Book I - Eck-Belwin

Saxophone

Universal Fundamental Method - Universal

Rubank Elementary Method - Rubank

Adventures in Saxophone Playing (Bodegraven) Vol I, Staff Music Publishing Company

IX. RESOURCES FOR TEACHERS

Duvall, Clyde W. "The High School Band Director's Handbook", Englewood Cliffs, N.J. Prentice-Hall, Inc. 1963.

Hoffer, Charles R. "Teaching Music in the Secondary Schools", Belmont, Calif. Wadsworth Publishing Company, Inc., 1964.

Kuhn, Wolfgang E. "Instrumental Music", Boston, Allyn and Bacon, Inc. 1962.

Neidig, Kenneth. "The Band Director's Guide", Englewood Cliffs, N.J., Prentice-Hall, Inc. 1965.

Weerts, Richard. "Developing Individual Skills for the High School Band", West Nyack, New York, Parker Publishing Co., Inc., 1969.

Westphal, Frederick W. "Guide to Teaching Woodwinds", Dubuque, Iowa, Wm. C. Brown Company, 1962.

Bassoon

Fox, Hugo. "Lets Play Bassoon." South Whitley, Indiana, Fox Bassoon Company, 1961.

Palmer, Harold. "Bassoon Fundamentals." The Instrumentalist, Vol 21, January, 1967, p. 50.

Pence, Homer. "Teachers Guide to the Bassoon." Elkhart, Indiana, H. & A. Selmer Inc.,

Clarinet

Edy, W. "The Clarinet Embouchre." New York, Walter Jacobs Co., 1927.

McCathren, Donald. "Playing and Teaching the Clarinet Family." San Antonia, Texas, Southern Music Company, 1959.

Stein, Keith. "The Art of Clarinet Playing." Evanston, Illinois, Summy-Birchard Co., 1958.

Williaman, Robert. "The Clarinet and Clarinet Playing." New York, Carl Fischer, Inc., 1949.

Flute

LeJeune, Harriet Peacock. "A Flutist's Manual." Evanston, Illinois. Summy-Birchard Co., 1964.

Pellerite, James. "A Modern Guide to Fingerings for the Flute." Bloomington, Indiana, Zale Publications, 1964.

Waln, Ronald. "The Beginning Flutist." The Instrumentalist, Vol 19, October 1964, P. 65.

Oboe

Fitch, William D. "Transfer to the Oboe." The Instrumentalist, Vol 17, December, 1962, p. 57.

Lehman, Paul R. "Teachers Guide to the Oboe." Elkhart, Indiana, H. & A. Selmer, Inc., 1965.

Sprinkle, Robert and Ledet, David. "The Art of Oboe Playing." Evanston, Illinois, Summy-Birchard Co., 1961.

Saxophone

Mule, Marcel. "The Saxophone." The Instrumentalist, Vol 12, April 1958, p. 30.

Teal, Larry. "The Art of Saxophone Playing." Evanston, Illinois, Summy-Birchard Company, 1963.

Waln, George. "Saxophone Playing." The Instrumentalist, Vol 19, March 1965, p. 76.

General References

Hendrickson, Clarence V. "Fingering Charts for Instrumentalist." Carl Fischer, 1958.

Holz, Emil A. and Roger Jacobi. "Teaching Band Instruments to Beginners." Prentice Hall,1966.

Porter, Maurice M. "The Embouchre." Boosey & Hawkes, 1967.

Schanke, David. "The Music Arts." Vol I, Appleton, Wisconsin, Music Arts Publishing Company, 1965.

Weerts, Richard. "The Effective Use of Practice Time with Implications and Recommendations for the Instrumental Music Student." The Instrumentalist, January, 1964.

Encyclopedias and Dictionaries

Apel, Willi. "Harvard Dictionary of Music." Harvard University Press, 1945.

Baker, T. "Dictionary of Musical Terms." G. Schirmer, 1939.

Elsons Music Dictionary. Oliver Detson Company, 1906.

Groves Dictionary of Music and Musicians. MacMillan Company, 1940.

Parkhurst and deBekker. "Encyclopedia of Music and Musicians." Crown Publications, 1937.

Pratt, W. S. "The New Encyclopedia of Music and Musicians." MacMillan Company, 1946.

Thompson, Oscar. "The International Cyclopdia of Music and Musicians." Dodd, Mead and Company, 1946.

Class Group Methods

Belwin Band Builder, Part I - Belwin

Belwin Elementary Band Method - Belwin

Belwin First Division Band Method, Part I - Belwin

Easy Steps to Band - Mills

Note Spellers for all instruments - Belwin

Lists of graded solos and exsemble music may be found in any publishers catalogue. Also recommend:

Florida Bandmasters Association Music List

M.E.N.C. Graded Music Lists

National Band Association Music Lists

X. ASSESSMENT

Pupils will be assessed throughout the period of this course by way of:

Standardized Music Tests
Self-designed Tests
Teacher Observation
Individual and group performance
Student Interview
Group Discussion.